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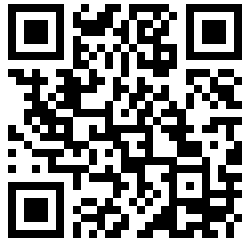

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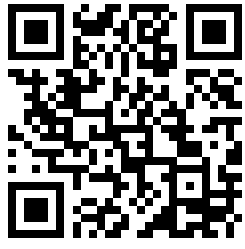

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The Sizes given are for Miniatures only, without margins.

LOT

1 **Shāh-nāmah**: Twenty-eight Leaves, each with one page of illustration and one page of text in four columns with gilt rules; *Persian XVII cent.* (28)

2 Natural History: Seventeen Leaves with text and illustrations of birds, beasts, fishes and plants (17)

3 A Book of Traveller's Tales: Eight Leaves with text and small miniatures of "men whose heads Do grow beneath their shoulders," etc.; *XV cent.* (8)

4 An Astronomical Work: Two Leaves with text and miniatures of stellar groups; *XV cent.* (2)

5 Rustam on his horse Rakush meets the white Div when Rakush seizes it by the shoulder; *a lacquer painting* $10\frac{3}{4}$ *in. by* $6\frac{7}{8}$ *in.*

6 A King Drinking, seated under a canopy with blossoming trees in the rear, and nine figures grouped around; 5 *in. by* $4\frac{1}{4}$ *in.*; *gold sprinkled margins*; *Timurid School*

7 The Simurgh restores Zāl to his father Sām on Mount Alberz; *a leaf from a MS. with very fine line work in black and white, slightly tinted*; *Timurid School*

8 Rustam finds the beautiful foal Rakush among a herd of horses; *a leaf from the same MS. as the foregoing*; *Timurid School*

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9 Rustam asleep being carried away by the AKWAN DIV to be thrown into the sea.—Rustam cutting off the head of the AKWAN DIV; *two leaves from the same MS.* (2)

10 Rustam Kills Ushkabus with an arrow after killing his horse.—Rustam in single combat grasps Pulawund and dashes him to the Earth; *two leaves from the same MS.* (2)

11 Rustam with a javelin kills Kelun, one of Afrāsiyāb's warriors.—Rustam uses the great mace of Sām on the King of Misser; *two leaves from the same MS.* (2)

12 Farāmarz fights with the King of Sanjab, each on horseback.—Sikander goes up the mountain to obtain a view into futurity; *two leaves from the same MS.* (2)

13 A Tartar reclining, reading a book, his arms on a cushion, *a pencil sketch*, and a rabbit, in colours, jumping over his feet; *signed*; *but the signature partly erased*, $3\frac{1}{2}$ *in. by* $5\frac{5}{8}$ *in., with a coloured scroll design on the margins; Timurid School*

14 A Groom washing the tail of a hobbled war horse tethered to a stake, and a dog barking at it; *in colours*; *signed* IMĀD, PAINTER OF NAZAMGĀN; $5\frac{1}{4}$ *in. by* 8 *in.*; *green borders*; *Rizā School*

15 Hunting Scene: Six horsemen with bows and javelins, and one hunter armed with bow and arrows on an elephant, attacking three rhinocerotes, and one lying dead in the foreground; in the distance buildings and minarets; $9\frac{7}{8}$ *in. by* $5\frac{7}{8}$ *in., margins with gilt design of various animal heads amid foliated scrolls; Shāh Tahmāsp School*

[*See* ILLUSTRATION].

16 The Widowed Woman complains to Sultan Sanjar of the evil doings of one of his officials, an incident in Nizāmī's MAKHZĀN AL-ASRĀR; $4\frac{7}{8}$ *in. by* $3\frac{1}{8}$ *in., with blue and green figured margins*; *Shāh 'Abbās School*

17 Zulaikhā views Yūsuf, offered for sale, from a window of his prison house; beside him are other captives in chains, and one below in a bottle-neck dungeon; from Jami's YŪSUF U ZULAIKHĀ; $8\frac{3}{4}$ *in. by* 5 *in., margins with gilt animated and floral design; XVII cent.*

18 Yūsuf ordered by Zulaikhā to serve at a feast where the Egyptian ladies present, overwhelmed by his beauty, cut their fingers instead of the pomegranates they are peeling, looking at him instead of their fruit; $7\frac{3}{8}$ *in. by* $5\frac{5}{8}$ *in.*; *from the same MS.*

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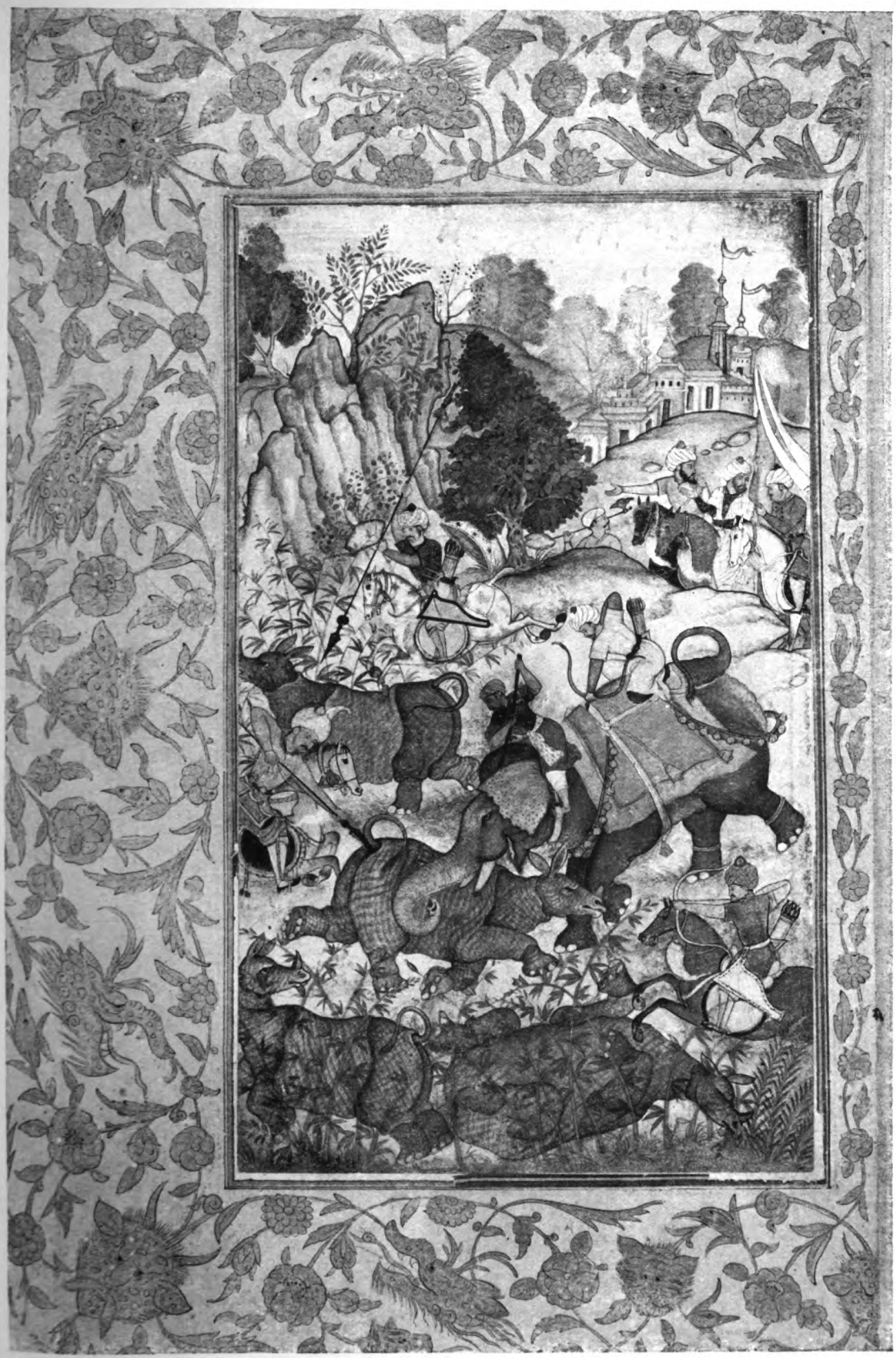

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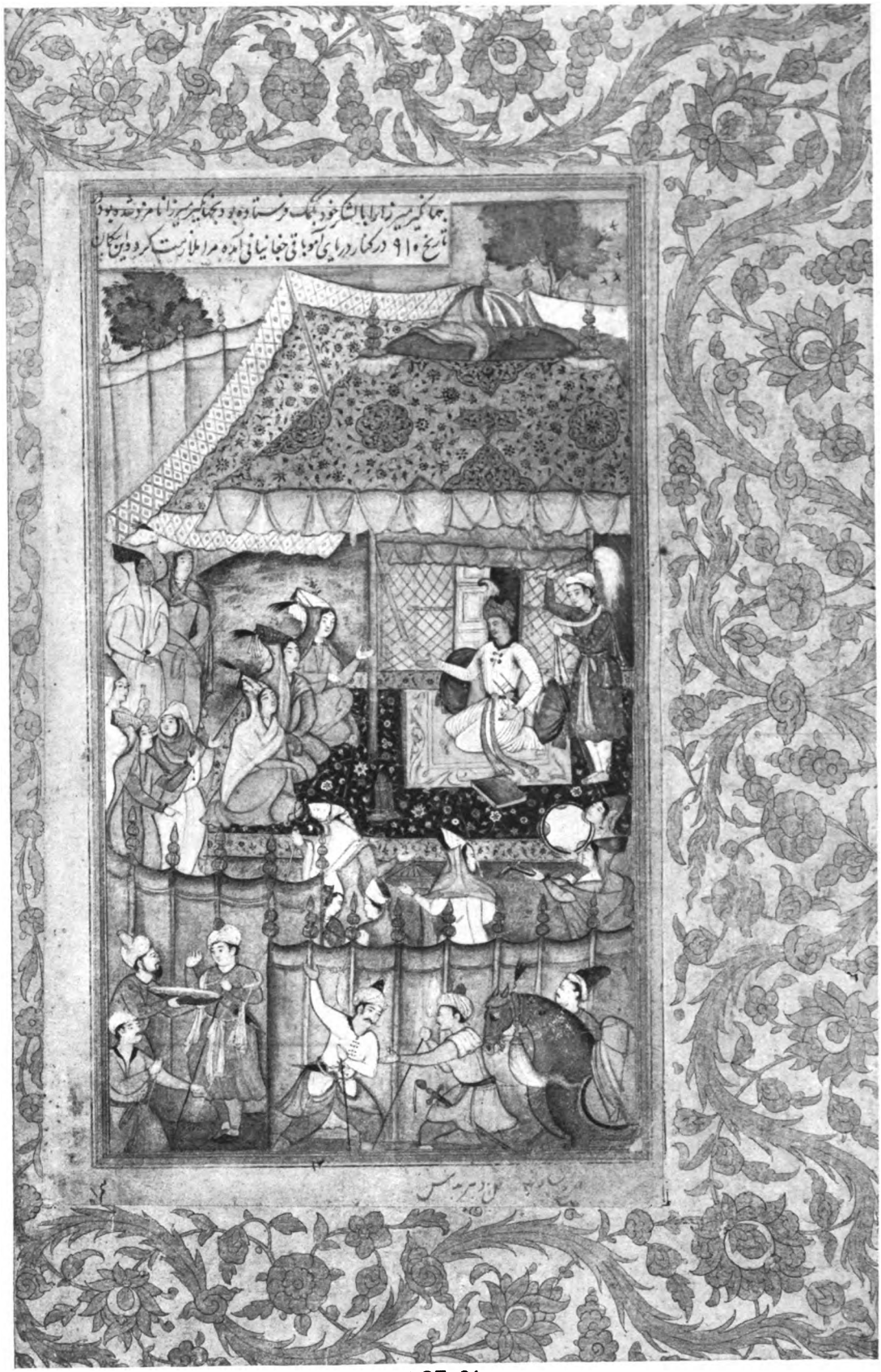

LOT 24.

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19 Yūsuf again cast into prison by the disappointed Zulaikhā on a false charge, melodramatically freed by the marvellous utterance of a babe at its mother's breast; $7\frac{5}{8}$ *in. by* $5\frac{3}{4}$ *in.*; *from the same MS.*

20 The Death of Yūsuf, Zulaikhā weeping over his body, and other weeping women with dishevelled hair grouped around; $7\frac{1}{4}$ *in. by* $4\frac{3}{4}$ *in.*; *from the same MS.*

21 Majnūn petting a dog in the wilderness and the holy seer approaching with Lailā's gem; *a leaf from a MS.*—The Last Meeting of Lailā and Majnūn; $3\frac{3}{4}$ *in. by* $4\frac{3}{8}$ *in.*; *from a different MS.* (2)

22 Portrait of a Young Man, standing, enriched by gilding, amid gilt growing plants, and a bird overhead; *signed* GULĀM . . . MAHMUD SHĀHI; $5\frac{5}{8}$ *in. by* $3\frac{1}{8}$ *in.*; *Shāh 'Abbās School*

23 MULLA HASAN SARIR, a Dervish, seated under a tree, on a blue ground; $6\frac{3}{8}$ *in. by* $2\frac{7}{8}$ *in.*; *Rizā School*

24 Chundel the Envoy of Faridun interviews the three daughters of the King of Yemen, seeking them as wives for the three sons of Faridun; before them a company of musicians, and, outside the hangings which surround the pavilion, men waiting with a horse; $9\frac{1}{2}$ *in. by* $5\frac{1}{4}$ *in., gilt foliated scroll border on yellow margins*; *Bihzād School*

[*See* ILLUSTRATION].

25 Portrait of a Lady in black and white, the field flower-bestrewed; $6\frac{1}{4}$ *in. by* $3\frac{1}{4}$ *in., green margins with gilt animated design of deer and trees*; *Rizā School*

26 Portrait of a Lady, standing, drawing a veil around her shoulders; *mainly in black and white*; *tinted pink*; $6\frac{1}{2}$ *in. by* $3\frac{1}{2}$ *in.*; *Rizā School*

27 Two Portraits of Men; *full-length figures*, 5 *in. by* 2 *in. and* 4 *in. by* $1\frac{5}{8}$ *in.*; *with ornamental borders and gold sprinkled margins* (2)

28 A Portrait of a Man, standing, holding a flower; 5 *in. by* $1\frac{7}{8}$ *in.*—A Man lying in a field beside a tree, and a lion on the hills in the background; $5\frac{3}{4}$ *in. by* $2\frac{1}{2}$ *in.*; *both with gold sprinkled borders* (2)

29 Portrait of a Female Servant, standing, holding a water jug; *black and white, face tinted*; $4\frac{1}{2}$ *in. by* $3\frac{1}{2}$ *in.*—A Bust Portrait of a Persian Beauty; *in colours*; $4\frac{1}{8}$ *in. by* $3\frac{1}{8}$ *in.*; *with ornamental border* (2)

30 Portrait of a Holy Man seated under a tree; 6 *in. by* $2\frac{1}{4}$ *in.*—A Lady, seated on a mat in a garden, entertaining; 4 *in. by* 2 *in.*; *on gold splashed marbled paper* (2)

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31 The Battle between Barzū the grandson of Rustam, and Afrāsiāb the Turanian King, Barzū with bow and arrow, the King in black corset; in the distance the fort round which the battle raged; $9\frac{1}{8}$ *in. by* $4\frac{7}{8}$ *in.*; *with gilt figures among floral devices on the buff margins*; *Bihzād School*

[*See* ILLUSTRATION].

32 Portrait of an Amir kneeling on a mat in a garden; *in colours and gold*; $5\frac{1}{2}$ *in. by* $2\frac{3}{4}$ *in.*

33 A Conventionalised Flower; *signed* "THE WORK OF LUTF 'ALI"; $4\frac{1}{4}$ *in. by* $2\frac{3}{4}$ *in.*—A Floral Panel with birds and butterflies, and at the bottom Majnūn seated offering a flower to a deer; *signed* MUHAMMAD KATI'; $7\frac{3}{4}$ *in. by* $4\frac{1}{8}$ *in.*; *Rizā School* (2)

34 Two Quarrelsome Camels and their drivers; *a sketch in black and white*; $4\frac{1}{4}$ *in. by* $7\frac{1}{2}$ *in.*; *Shāh Tahmāsp School*

35 A Rhinoceros; *in black and white, and in the left hand corner a slight sketch of a man seated with a dog*; 6 *in. by* $8\frac{3}{4}$ *in.*; *Shāh Tahmāsp School*

36 A Monkey on a Dragon, holding a shield and brandishing a cleaver; $3\frac{1}{4}$ *in. by* $4\frac{1}{2}$ *in.*—A Dragon on rocks; $4\frac{1}{8}$ *in. by* $5\frac{1}{3}$ *in.*; *both black and white*; *Shāh Tahmāsp School*

37 Two Ornamental Panels: Bats flying under the branches of a tree, and A Dove on a branch of a tree; *with gilt designs on the margins* (2)

38 Two Floral Panels: A Parroquet and Roses, and Two Birds with flowers; *both with gold sprinked coloured borders* (2)

39 A Fox seated beside a plant, $3\frac{3}{8}$ *in. by* $2\frac{5}{8}$ *in.*, with a buff animated design on green margins; and a Decorative Design of Two Peacocks flanking a vase of flowers, with two angels in the top corners, in colours and gilding, $2\frac{7}{8}$ *in. by* 3 *in.*; gilt splashed margins (2)

40 A floral Panel: Poppies, roses, and insects, with two geese at the foot, $8\frac{1}{8}$ *in. by* $4\frac{3}{8}$ *in.*—A Demon digging, in black and white, tinted, $3\frac{7}{8}$ *in. by* $3\frac{1}{4}$ *in.* (2)

41 Leopards attacking Deer: Three leopards forming a triangle with a single head, biting at the throat of three deer with a single head, $5\frac{7}{8}$ *in. by* $4\frac{1}{8}$ *in.*—Two Lions reclining side by side, 3 *in. by* $3\frac{1}{8}$ *in.* (2)

42 Portrait of a Young Man seated, holding a cup on which a bird is perched, and tempting it with a fruit, in colours and gold, and with a gilt tree with waving branches in the background, $5\frac{5}{8}$ *in. by* $3\frac{1}{2}$ *in.*; with a gilt animated forest design on a bluish-green ground on the margins; *Rizā School*

[*See* ILLUSTRATION].

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LOT 31.

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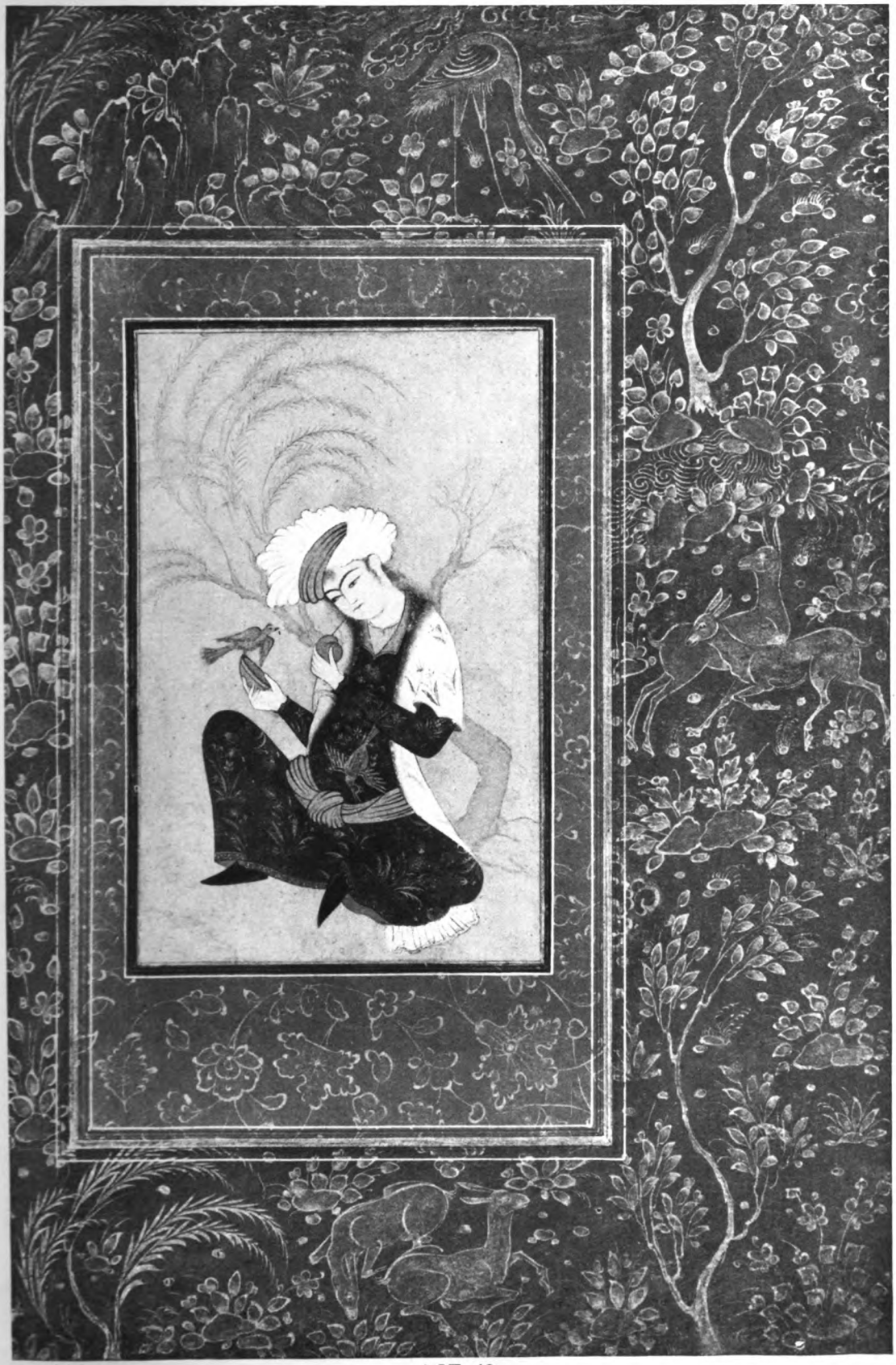

LOT 42.

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INDO-PERSIAN MINIATURES.

43 A Water Wheel: A white bull and a mule turning the wheel in a blossoming orchard on the bank of a river; $2\frac{3}{8}$ *in. by* $4\frac{1}{4}$ *in.*, with gilt foliated design on a buff margin

44 Portrait of a Prince seated on a mat in a garden, 8 *in. by* $5\frac{1}{8}$ *in.*, with border of arabesques, in gold and colours

45 A Prince seated on a throne in a garden, with CHAUNRI bearer beside him, interviewing a man standing under a tree; $6\frac{1}{2}$ *in. by* $4\frac{7}{8}$ *in.*

46 A Group of Eleven Men outside a house, some engaged in a dispute, some dealing with food, on the ground carpenter's tools; $6\frac{1}{8}$ *in. by* $5\frac{1}{4}$ *in.*

47 A Young Lady walking along, carrying a flower in her hand, a fan over her shoulder, and leading a dog; $6\frac{3}{4}$ *in. by* $3\frac{3}{4}$ *in.*

48 A Woman standing in a garden, holding a flower, with bells on her arms and feet; $6\frac{1}{4}$ *in. by* $3\frac{7}{8}$ *in.*

49 An outline Sketch for a miniature, a man bowing to the ground before a Holy man seated on a mat beside a tree; $6\frac{1}{4}$ *in. by* 10 *in.*

INDIAN MINIATURES.

50 SHĀH JAHĀN (1593-1666) on an elephant, with mahout and CHAUNRI bearer, and four footmen hurrying along; $9\frac{1}{4}$ *in. by* $5\frac{3}{4}$ *in.*

51 HUMĀYŪN (1508-1556) seated on a MADRISA, and a lady attendant bringing refreshment; $8\frac{1}{4}$ *in. by* $4\frac{7}{8}$ *in.*

52 "KING OF LAND AND SEA FARRUKH-SIYAR" (1687-1719) seated under an awning smoking, and a lady before him presenting to him a cup; 5 *in. by* $4\frac{1}{2}$ *in.*

53 KHĀNDWARĀN, an Indian Prince, standing with hand on his KATAR; $7\frac{1}{4}$ *in. by* $4\frac{1}{2}$ *in.*

54 MULLĀ S'AD ALLĀH (d. 1656) standing, hand on his sword hilt; $7\frac{3}{4}$ *in. by* $4\frac{3}{4}$ *in.*

55 MUHAMMAD AYĀZ 'ABBĀSI standing, holding his sword resting on the ground; $6\frac{1}{4}$ *in. by* $2\frac{3}{4}$ *in.*

56 Portrait of a Prince, standing, holding a flower and a book; $5\frac{3}{4}$ *in. by* 3 *in.*, with coloured border and black margins bearing gilt floral ornament

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57 A Holy Man seated on a tiger skin outside a mosque of leaves; $9\frac{1}{4}$ *in. by* 6 *in.*

58 A Convivial Scene: A Prince, whose name is not given, reclining on a couch on a MADRISA, surrounded by dancing and music women; $8\frac{1}{8}$ *in. by* $5\frac{3}{8}$ *in.*

59 A Cheetah chained on a two-wheeled cart drawn by antelopes, being driven to the hunting field by two sepoys; $4\frac{1}{8}$ *in. by* $5\frac{3}{4}$ *in.*

60 KHALIL ALLĀH KHĀN (d. 1662) standing, left hand on his sword hilt, right hand holding an inscribed block; $6\frac{1}{8}$ *in. by* $3\frac{1}{2}$ *in.*, with ornamented margins

61 Two Portraits of Princes, one $6\frac{3}{4}$ *in. by* $3\frac{1}{2}$ *in.*, with animated margins, the other $8\frac{1}{4}$ *in. by* 5 *in.* (2)

62 Three small Portraits of Princes, one with ornamental borders; *Jeypore School* (3)

63 A Lady seated on the MADRISA outside the ZENANA, holding a flower, and listening to a woman playing the lute; $8\frac{3}{8}$ *in. by* $5\frac{3}{4}$ *in.*; *Kangra School*

64 A Lady seated on a MADRISA, having her hair combed by a female servant, a MURCHAL bearer behind her; $8\frac{1}{4}$ *in. by* $5\frac{5}{8}$ *in.*; *Kangra School*

65 A Group of Five Acrobats, $7\frac{1}{2}$ *in. by* $5\frac{1}{8}$ *in.*; and another Group of Three Acrobats, $5\frac{1}{4}$ *in. by* $3\frac{3}{8}$ *in.*; *Rajput School* (2)

66 A Lady seated, being fanned by an attendant, $6\frac{3}{4}$ *in. by* $3\frac{3}{4}$ *in.*; and a Lady standing, letting down her hair, $5\frac{1}{2}$ *in. by* $2\frac{3}{4}$ *in.*; *Rajput School* (2)

67 Two Ladies in the ZENANA embracing, the one offering the other a cup, and a third lady drinking, $6\frac{5}{8}$ *in. by* $2\frac{5}{8}$ *in.*; and a floral Panel, $4\frac{1}{8}$ *in. by* 2 *in.* (2)

68 A Persian Copy of a European Drawing of a French Trooper on horseback, in sepia; $6\frac{7}{8}$ *in. by* $5\frac{1}{2}$ *in.*, with crimson margins bearing a blue foliated design

69 A Persian Copy of a Picture in European style, dealing with an incident in the life of Prince Siddhartha, the Prince seated listening to music, in black and grey; $7\frac{1}{2}$ *in. by* 4 *in.*, with gilt borders and gilt design on the margins

70 Four Copies of European Drawings: Dogs, rabbits, stags, and sheep and cattle, in oblong form; *about* 3 *in. by* 10 *in.*, black outline work (4)

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LOT 71.

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MANUSCRIPTS.

71 **Firdausi**: SHĀH-NĀMAH, "The Book of the Kings," Persian, *transcribed in* 1065 A.H. = 1654 A.D., *in gold stamped morocco binding*

A folio MS. written on 1136 pages, each of four columns within gilt and coloured rules with rubricated headings. A very richly illuminated SARLOUH is faced by an illuminated page with the same style of ornament, and the second and third sub-divisions are equally richly decorated. It contains thirty-seven miniatures in the following order :—

(1) Jamshid the King of the Golden Age on his throne with DIV or demon servitors
(2) Jamshid sawn asunder between planks before Zohāk
(3) Tur, son of Faridun kills his brother Irij with a golden stool
(4) The Birth of Rustam by a Cesarean operation on the advice of the Simurgh
(5) Rustam as a youth killing Minuchihr's white elephant
(6) Rustam lassoing the foal Rakush
(7) Rustam killing a dragon
(8) Rustam killing the white DIV
(9) Rustam's grief at killing his son Sohrāb
(10) Siāwush suffering the fire ordeal to prove his innocence when charged with immoral conduct with his step-mother Sudabah
(11) Siāwush bound and taken before Afrāsiāb
(12) Gurwi Zirah cuts off the head of Siāwush over a golden bowl before Afrāsiāb
(13) Rustam kills Ashkābūs with an arrow, on foot
(14) Rustam lassoes the Khakan of Chin and drags him from his white elephant
(15) Rustam asleep is carried away by the AKWAN DIV
(16) Rustam freeing Bizhan from the well where he was imprisoned by Afrāsiāb
(17) Rustam coming to Iran to encounter the Turanians
(18) Rustam fighting Afrāsiāb, both on horseback
(19) Rustam killing Pilsam
(20) Giv throwing his KAMUND round the neck of Piran
(21) Hūmān killed in battle, and head cut off by Bizhan
(22) The head of Afrāsiāb is cut off in the same manner that he ordered for Siāwush, before Khai Khusrau ; *third title*
(23) Asfandiār kills two wolves with the sword
(24) Asfandiār kills a dragon with the sword
(25) Asfandiār kills the Simurgh from an armoured car
(26) Asfandiār kills a lion with the sword

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LOT 71—*continued.*

(27) Asfandiār kills the enchantress in form of a dragon

(28) Asfandiar kills a wolf with an arrow

(29) Valerian with a cord through his nose, and hands bound, led before Shāpūr on horseback

(30) A Horse killing Yazdagard by biting his head

(31) Rustam shoots the charmed arrow into Asfandiār's eyes

(32) Rustam, from the pit into which he has fallen, shoots his treacherous half-brother Shaghād through a plane tree

(33) Sikandar's grief at the murder of Dārā, as he sits holding the murdered man's head in his lap

(34) Sikandar disguised as an envoy visits Queen Nūshābah, who recognises him by his portrait

(35) Sikandar visiting the Land of Darkness in search of the Fountain of Life

(36) Sikandar and the Sage Khidr at the Fountain of Life ; *fourth title*

(37) King Anūshirwān the Just on his throne, attended by his wise minister Buzurjmihr

[*For the last, see* ILLUSTRATION].

72 **Firdausi**: SHĀH-NĀMAH. Persian, in very neat Nasta'liq character, *dated* 1055 A.H. = 1645 A.D ; *plain straight-grain morocco binding*

A folio MS. written on 1120 pages, each of four columns within gilt and coloured rules with rubricated headings, with two half-page SARLOUH. It contains 120 miniatures, mostly half-page, among which are the following :—

(4) The killing of the evil king Zohāk

(8) Zāl at the rural retreat of Rūdābeh who lets down her hair for him to ascend to her window

(12) Rustam flinging Afrāsiāb from his horse

(19) Kai Kaus seeks to ascend to heaven in a car borne up by eagles

(22) Sohrāb bears Rustam to the ground

(25) Siāwush and the fire ordeal

(26) Siāwush playing polo

(32) Giv and Khusrau with his mother Ferangis crossing the river Jihun

(34) The Murder of Firud by the Iranians

(42) Rustam catching the horse of Chingush by its tail and throwing the rider

(96) Bahrām Gūr shoots the deer through foot and ear before his mistress Fitnah

(105) A Man disguised as a woman found in the SHUBISTAN among other women, and exposed. This is an interpolation of a story in conversation between Anūshirwān and Buzurjmihr

(115) Anūshirwān and one of his consorts in conversation ; etc.

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73 NATHR AL-LA 'ALI, "The Sayings of the Caliph 'Ali." An exceedingly fine Arabic MS. of 36 pp. written by ZAKŪT MUSTA 'SIMI *of Baghdad*, one of the most renowned caligraphists, *dated* 691 A.H. = 1291 A.D.; written on a gold ground in single columns, with illuminated rosettes on the borders and two-page SARLOUH; *gold stamped morocco binding* *demy 8vo*

74 **Nizāmī**. Four Poems: KHUSRAU U SHIRIN, LAILĀ U MAJNŪN, HAFT PAIKAR, and SIKANDAR-NĀMAH; *without title, but dated* 927 A.H. = 1520; *gold stamped binding with doublures* *imp. 8vo*

Written in fine Nasta'liq on 693 pp. in four columns within gold rules, with thirteen miniatures:—

(1) Khusrau and Shirin in a garden
(2) A Battle Scene
(3) Khusrau and Shirin in a palace
(4) Lailā in the Grove of Palms
(5) Bahrām Gūr's mistress Fitnah carrying the cow up a ladder
(6) Bahrām Gūr in the Turquoise palace
(7) Bahrām Gūr is instructed in the way of dealing with unfaithful vizirs by a shepherd who has hanged his sheep-dog on a tree
(8) Sikandar's victory over the Zangis
(9) Sikandar's grief over the murder of Dārā
(10) A Convivial Scene
(11) Sikandar rejoining his army
(12) The Story of Sikandar and the maiden
(13) Sikandar in India watches the women bathing in a lake

75 **Kazwīnī**: 'AJĀ'IB UL-MAKHLUKĀT, "The Wonders of Creation." Persian, written on 562 pp. in single column between gold and coloured rules; *no title, but dated* 1007 A.H. = 1598 A.D.; *plain morocco binding*. It contains 562 small miniatures, including many curious things, inserted in the text *4to*

76 **Jāmī**: YŪSUF U ZULAIKHĀ. Persian, written by SULTAN 'ALI, in double columns on 150 ornamental leaves of various colours decorated with floral designs, in water-gold, and coloured or gilt birds, with double-page SARLOUH, and two miniatures; *dated* 876 A.H. = 1471 A.D.; *bound in red gold tooled morocco*. The full-page miniatures are: Joseph offered for sale is bought for Zulaikhā who views the scene from a window above; and Yūsuf serving at a feast and a lady entranced by his beauty cutting her fingers *8vo*

77 **Nizamī**: KHUSRAU U SHIRIN. Persian, written in beautiful small Nasta'liq, in four columns within gold and coloured rules, with illuminated SARLOUH and head-pieces, on 164 pp. and with seven full-page miniatures; *undated, XVI cent.*; *in gold stamped morocco binding with flap* *super roy. 8vo*

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78 IKHTIYĀRĀT I KABĪR. A Dictionary of Medicinal Herbs. Persian, written in single column without rules on 474 pp. with 52 small miniatures, many on gold ground, in the text; *undated, XVIII cent.*; *plain leather binding*; *imperfect at the beginning and with a blank leaf in the centre* *post 4to*

79 MIHR U MUSHTANĪ. A Poem. Persian, written by 'ABDAL-KĀDIR, called FIKRĪ, in double columns within gilt and coloured rules, with illuminated SARLOUH, first page and head-pieces, on 366 pp. and with two full-page miniatures; *dated* 980 A.H. = 1572 A.D.; *lacquered binding with floral panels.* The miniatures are: Kai Khusrau crossing the Lake of Zarah with his followers in a sailing-boat; and A Man swooning in a garden *demy 8vo*

80 A COLLECTION OF GHAZALS, largely from Amīr Khusrau of Delhī. Persian, written in double columns within gold and coloured rules, illuminated SARLOUH and divisional headings, on 268 pp.; *dated* 957 A.H. = 1550 A.D.; *inlaid and gold stamped leather binding with flap, and doublures with cut-work arabesques in colours* *8vo*

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86 AN ALBUM OF POEMS by various authors. Persian, written in fine Nasta'liq characters on variously decorated pages with very pretty illuminations in fanciful devices at intervals; *late XVI or early XVII cent.*; *limp morocco binding* *small oblong*

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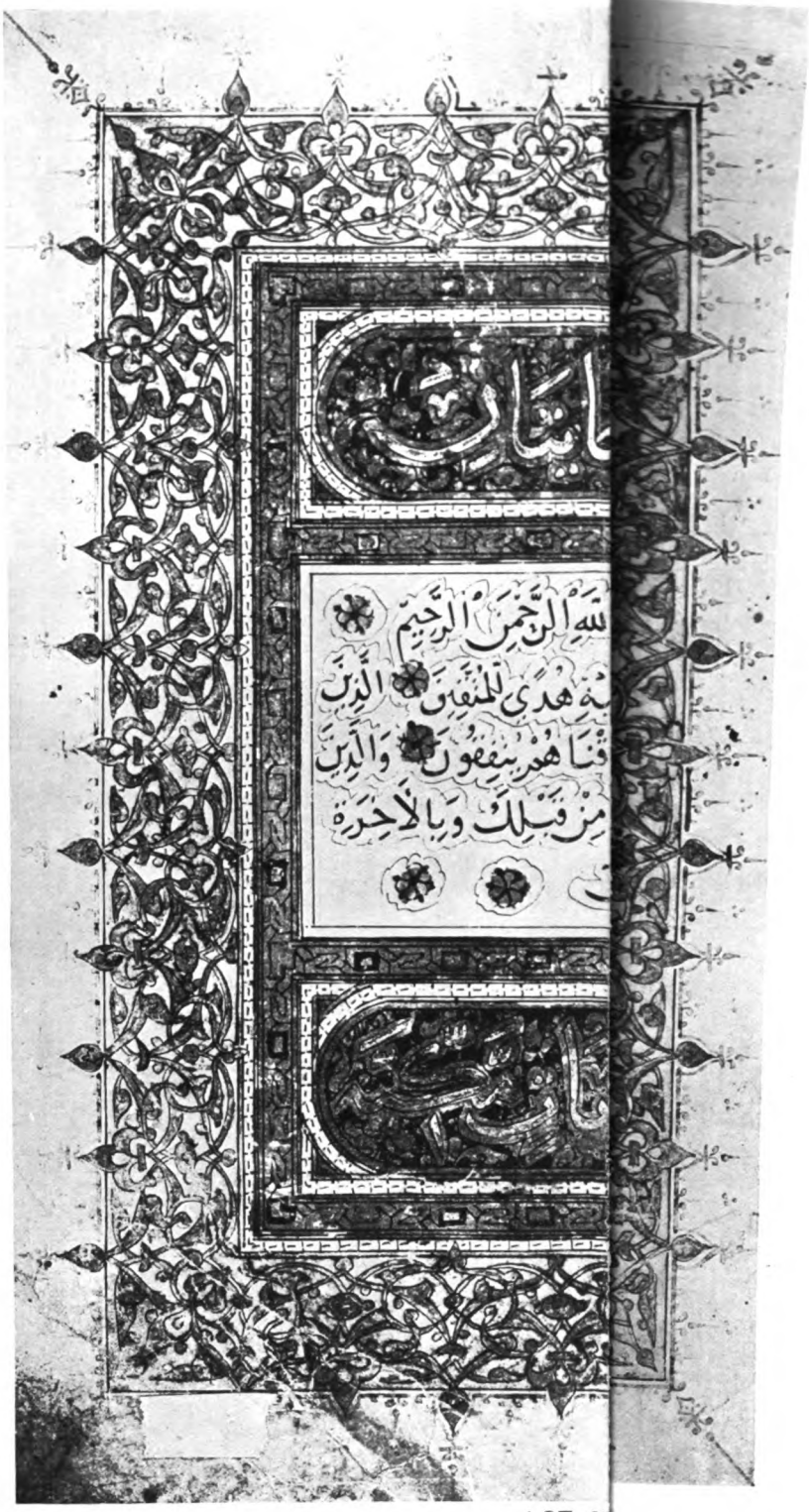

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[*See* ILLUSTRATION].

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[*See* ILLUSTRATIONS.]

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106 Another four, various (4)

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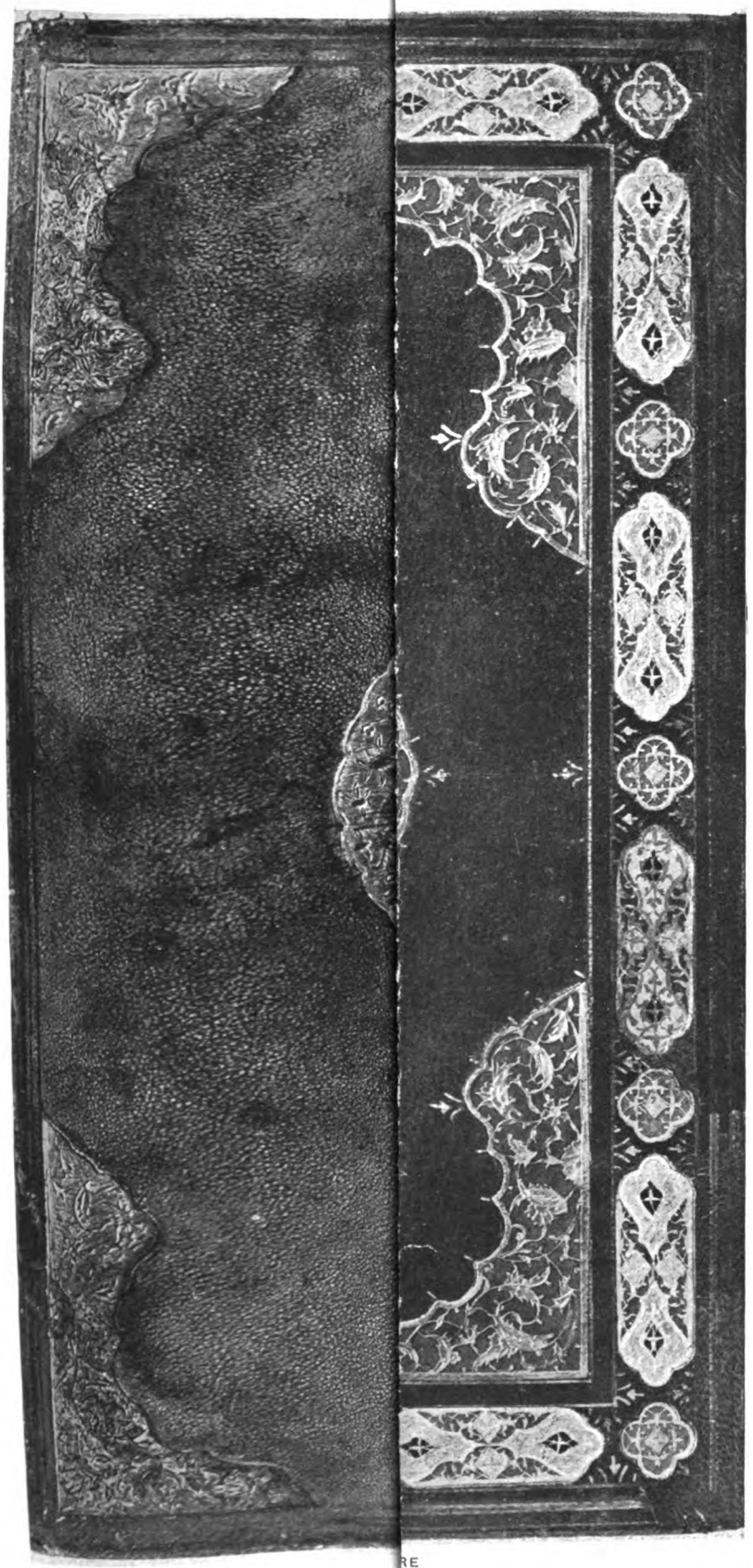

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138 **Nizāmī**: Two Poems, MAKHZAN AL-ASRĀR and KHUSRAU U SHĪRĪN. Persian, written in four columns within rules, not all in the same hand, part being a restoration, with five miniatures, not all original; *the older part dated* 890 A.H. = 1485 A.D.; *half bound* 8*vo*

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139 **A Fifth Century Fresco** taken from one of the Rock Temples of Ajantā, Central India, by General James Edwin Williams of the Madras Army in John Company's service, when in command at Khampti, Central India about 1819. It consists of four heads in a group under some foliage, from one of the Jātakas or Stories of the Former Births of the Buddha, depicted on the plaster covering the rock-hewn walls; *about* 16 *in. by* 12¾ *in.*; *framed*

*** This has been carefully examined and compared with the facsimile drawings executed during the nineteenth century, and subsequent to the period when this was removed, now stored in the Indian Section of the Victoria and Albert Museum. Unfortunately one of the large canvasses reproducing the original drawings in Cave 16 was destroyed by fire, and another badly damaged by the same cause, so that the exact spot from which it was taken cannot be identified by any corresponding gap in the remaining reproductions, but it may, with almost certainty, be ascribed as coming from Cave 16, from the style, colouring and general character of the work of the artist who decorated that cave. In this Cave No. 16 is an inscription in the rock to the following effect: "Gift of the Cave to a Community of Buddhist Monks by Varāhadeva, son of Hastibhoja, who had been minister to Devasena Vākātaka," which fixes the date as the latter half of the fifth century, according to Vincent H. Smith.

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